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| British and Russian music from its origin to the XX century  05.05.2016  Trofimova Maria |

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# Introduction

Everyone loves music. Music is everywhere, it pervades our world. Everyone knows that music has power and importance. Music is a universal language. It inspires common human feelings and bridges gaps between cultures. It brings people together and creates universal community. Music inspires and evokes emotion in a healthy way. It touches our emotional being and evokes moods and feelings that are sometimes difficult to express. It can change a difficult mood and make it happy or excited; it can change a light mood and take it deeper and more profound. Music is spiritual. Music is of the spirit and inspirational to the spirit. All religions use music to help express spiritual values, and all religions use music to uplift the spirit. Music sparks the imagination. It invokes mental imagery and inner scenery that opens the mind to amazing insight and spans the distance between the stars. Music creates is the spiritual aspect. Music is a gift from God, a sacred expression of the Universal Life Force Energy that creates us all.

I am a great fan of music, that’s why I decided to choose this topic, just to see how music was being developed in Britain and in Russia.



British music

## Origin

The origin of British music related to the musical culture of the Celtic tribes, who had inhabited the British Isles since the IV century. There was a wide variety of songs among peasants, artisans, sailors and soldiers, which concerned agricultural work, hunting, fishing, love, humor and so on. Music played an important role in everyday and social life of British people.

## VI century

In the VI century Britain accepted Christianity and church music was being developed. One of the oldest genres was ***«carols».*** Originally it was religious choral hymns. The formation of professional British musical art was connected with ***church music.*** In some bas-reliefs were angels and monks depicted (they were singing and playing various musical instruments such as primitive harps, lyres, pan-pipes).

## XI century

In the XI century Normans conquered Britain and feudalization of the country and active influence of the conquerors in different areas were started. Normans built castles and cathedrals and developed ***liturgical music.*** Also some new forms of folk music penetrated in British music. For example, ***the art of minstrels.*** Minstrels were in feudal lords’ service. They spread the game on various instruments: harp, lyre, lute, primitive violin, bagpipes, wind instruments and drums. In addition, they took part in folk religious mysteries and in scenes from the evangelical stories. English Church forbade playing musical instruments and persecuted minstrels (because they made fun of priests and monks).

*Minstrels*

As for feudal system, there was no doubt that many people didn’t like it. There were peasant rebellions. And a lot of freedom-loving songs ***(«ballad songs»)*** appeared. They were about resistance the feudal lords and the royal mercenaries, struggle against feudal oppression and about national heroes. By the way, many lyrical ballads were dedicated to Robin Hood, who helped poor people.

## Renaissance

In the Renaissance professionalization of musicians and legalization of their civic rights were started. In 1469 in London the guild of minstrels (supported by city authorities) was founded. Schools of professional composers were formed. Also there were vocal and instrumental choirs at the Royal Palace. Musical art wasn’t anonymous anymore.

Interest in folk art and national literature arose with the growth of national consciousness, whereas French influence weakened. Musicians paid attention to free human personality, joy of life, cult of beauty and pleasure.

## Restoration

***«Consorts»*** appeared at the turn of the XVI-XVII centuries. It was a group of people playing various instruments. Consorts consisted of a different number of artists (till 30–40 people). It was the first form of orchestras at the Royal Palace and at houses of the rich people and aristocracy.

In 1672 the violinist John Banister organized in London public paid concerts (it was the first one in Europe). And at the end of the XVII century music clubs appeared.

XVII-XVIII centuries

At the turn of the XVII-XVIII centuries British musical life began to submit to capitalistic enterprise, which influenced various aspects of culture and art. Organizers and sponsors of concerts and musicians became the owners of theatres and clubs, for whom music was a source of income. Besides, there was the influx of foreign musicians in Britain. They were mostly French and Italian composers. Italian Opera soon caught attention of the British audience. This led to the crisis of British music.

## XIX century

In the 1st half of the XIX century even the best British musicians were unable to create something really remarkable, they could only imitate samples of European composers and followed their German and Italian teachers. None of them was able to express distinctive features of rich national culture of Britain. Nevertheless, London became one of the centers of European musical life. There performed: F. Chopin, F. Liszt, F. Mendelssohn, N. Paganini, R. Wagner, J. Verdi, Charles Gounod, Giuseppe Verdi and others. The long crisis in British musical art lasted until the end of the XIX century.

However, the last decade of the XIX century was considered to be the «British musical Renaissance». Music schools, orchestras and festivals were created and the great British composers Edward Elgar and Gustav Holst appeared.

## XX century

The XX century was one of the most important times in the world (especially in the USA). The USA influenced different countries in many ways and musical art wasn’t an exception. At the beginning of the century ragtime in the USA was actively developing. By the end of the First World War ragtime had joined jazz and dissolved in it. Jazz began to affect the Western world.

*Swing*

**1920-s:** People listened to ***ragtime*** and ***jazz.*** Ragtime had lively and springy rhythms, and that’s why it was ideal for dancing. Its name was believed to be a contraction of the term «ragged time», which referred to its rhythmically broken up melodies.

**1930-1940-s:**

***Swing***(a style of jazz played by big bands) became very popular. The music was fast and frantically paced and led to dances being banned from dance halls, because young women being flung into the air by their partners showed their stocking tops and underwear. As for jazz, it continued to be popular.

***Boogie-woogie*** or ***jitterbug*** (fast, frantic, American dance music was brought by the Second World War) was also very popular. Dances were held in church and village halls, clubs, Air Force bases and so on.

*Skiffle*

**1950-s:** ***«Skiffle»*** (music genre with jazz, blues, folk and roots influences) bands became also very popular (after war). These bands used household things (such as washboards and tea chests) as part of their set of instruments. In the late 1950-s there were thousands of skiffle groups in Britain. It gave the working class a chance to start their own bands and indeed skiffle groups were formed in every town and village across Britain. Lonnie Donegan was the only skiffle act to make a serious impact on the charts. The skiffle craze was largely over by 1958 as its enthusiasts either abandoned music for more stable employment, or moved into some of the forms of music it had first suggested, including folk, the blues and rock and roll.

***Rock’n’Roll*** took its honorable place. It wasn’t just a musical style; it also influenced lifestyle, fashion, attitudes, language and the way of thinking. This new music tried to break stereotypes, boundaries and express real emotions that people were feeling, but didn’t talk about. Since that time, it became one of the famous and best selling music forms. These bands are known around the world: Led Zeppelin, the Rolling Stones, Pink Floyd.



*Rock’n’roll. Led Zeppelin.*

**1960-s:** ***The Beatles*** began their career. They leapt to fame in 1963 with a song «Please, please me». Rooted in skiffle, beat, and 1950s- rock’n’roll, the Beatles later experimented with several musical styles, ranging from pop ballads and Indian music to psychedelia and hard rock, often incorporating classical elements in innovative ways.

Also ***«hippie» music*** was very popular. Hippies used music to express themselves emotionally, spiritually, and politically. Music can make a statement, give voice to a movement, and even unite people. As hippies explored their inner world, music guided them along in their quest for meaning. That’s why the Beatles moved through the late 1960-s as favourites of the «flower power» generation (hippies).

*Rock/Pop rock. The Beatles.*

**1970-s**: A new way of music appeared: ***«glam rock»*** *(*also known as ***«glitter rock»).*** It was a style of rock and pop music that developed in the United Kingdom which was performed by singers and musicians who wore outrageous clothes, makeup, and hairstyles, particularly platform-soled boots and glitter. It declined after the mid-1970s, but had a major influence on other genres including punk rock, glam metal and gothic rock. The main figures of glam rock were: David Bowie, Elton John, Gary Glitter.



*Glam Rock. Gary Glitter.*

**The late 1970-s:** ***punk*** movement began. Early punk fashion adapted everyday objects for aesthetic effect: ripped clothing was held together by safety pins or wrapped with tape; ordinary clothing was customised by embellishing it with marker or adorning it with paint; a black bin liner became a dress, shirt or skirt; safety pins and razor blades were used as jewellery. Also popular were leather, rubber, and vinyl clothing that the general public associated with aggressive sexual practices. The basis of this kind of music was the desire of self-expression, drive and energy. The great British punk bands: Damned, Sex Pistols, The Clash.

*Punk Rock. Sex Pistols.*

**1979-1983:*New Wave Of British Heavy Metal.***

The New Wave of British Heavy Metal re-energized heavy metal in the late 70-s and early 80‑s. By the close of the 70-s, heavy metal had stagnated, with its biggest stars (Led Zeppelin, Black Sabbath) either breaking away from the genre or sinking in their own indulgence, while many of its midlevel artists were simply undistinguished, churning out bluesy hard-rock riffs. The NWOBHM kicked out all of the blues, sped up the tempo, and toughened up the sound, leaving just a mean, tough, fast, hard metallic core. It didn't make any attempts to win a wide audience – it was pure metal, made for metal fans. Perhaps that was the reason why it was at the foundation of all modern-day metal: true metalheads either listened to this or to bands like Metallica, which were inspired by bands like Diamond Head. The great British heavy metal bands: Motorhead, Iron Maiden, Def Leppard, Diamond Head, Judas Priest.

*Heavy Metal. Iron Maiden.*

**1980-s:** rise of ***hip-hop*** and ***rap music*** (consists of a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted). British hip hop emerged as a scene from graffiti and breakdancing, and then through to DJing and rapping live at parties and club nights, with its supporters predominantly listening to and influenced by American hip hop. First British rappers: Derek B, Good Groove, Monie Love, Cookie Crew.

*Rap & Hip-hop. Derek B.*

***Indie rock*** – originally used to describe record labels, the term became associated with the music they produced and was initially used interchangeably with alternative rock. In the mid 1980-s, the term «indie» began to be used to describe the music produced on punk and post-punk labels. A number of prominent indie rock record labels were founded during the 1980-s. The term indie rock, which came from «independent», described the small and relatively low-budget labels on which it is released and the «do-it-yourself» attitude of the bands and artists involved. Although distribution deals are often struck with major corporate companies, these labels and the bands they host attempted to retain their autonomy, leaving them free to explore sounds, emotions and subjects of limited appeal to large, mainstream audiences.The influences and styles of the artists were extremely diverse, including punk, psychedelia, post-punk and country. The main figures of indie rock were: The Jesus and Mary Chain.

*Indie Rock. The Jesus and Mary Chain.*

**1990-s:** ***Britpop*** – subgenre of pop rock and alternative rock, which originated in the UK. It described the musical and cultural movement in the mid 1990-s which emphasized «Britishness» in its music and attitude. It included elements of the British pop music of the 60-s, glam rock and punk rock of the 70-s and indie rock and pop in 80-s. The main idea of this movement was to have a charming and attractive frontman and regularly release hits. However, it was more a cultural moment and a marketing tool, than a musical style or genre. The most successful and best known groups of britpop: Oasis, Blur and Pulp.



*Britpop. Blur.*

Russian music

## Origin

The origin of Russian music related to the folklore of Eastern-Slavic tribes, who had inhabited the territory of ancient Russia till the founding the first Russian state in Kiev in the IX century. A ***folk song*** played an important role in everyday, family and social life of Russian people. ***Ritual folklore*** was widely spread and it was connected with pagan religious beliefs and ritual actions. «Gusli» was one of the favorite musical instruments of Slavs in the VI century. This fact was confirmed by the story of the Byzantine historian Theophylact about three Slavic guslars, who were captured.

## IX century

Folklore still played an important and special role in the life of society. In the IX century ***«skomorokh»*** became one of the main representatives of the culture. It was a combination of musician and artist. Their repertoire consisted of popular comic songs, dancing and social satire. They played various musical instruments: domra, panpipe, badpipe, tambourine, horn, gusli. Each skomorokh had his own unchanging character and mask. They performed in the streets and squares, communicated with the audience and involved them in their performance. 

*Skomorokhi*

## X-XI centuries

At the end of the X century ancient Russia accepted Christianity and the church music was being developed. The forms of the church music and tunes were borrowed from Byzantium. In addition, there was a type of singer (not a skomorokh), who glorified feats of arms of princes and their squads. The main figure of this heroic song tradition was Boyan from «The Song of Igor's Campaign» (« Slovo o Polku Igoreve»). Besides, lamentations about dead people were very popular. Usually, the lamentations were sung by women, but later they were sung by men too (for example, when a squad cried about a prince).

## XVI-XVII centuries

The development of ***lyrical songs*** was started. It was caused because of the release of people from a religious and domestic oppression. Emotions and desires weren’t suppressed anymore. Also in the XVI century there was a genre of ***historical songs***, which reflected the real historical people and events. Moreover, music played an important role in the first Russian court theater (1672-76). There were groups of musicians, who were invited from abroad and played violin, viola, flute, clarinet, trumpet and trombone.

## XVII-XVIII centuries

At the turn of the XVII-XVIII centuries (during the reign of Peter I) panegyric singing appeared. It was about victories, the strength and the power of the Russian state. Reforms of Peter I made the way for new forms of European music-making. Court Italian and French opera was created and performances were given for elite. Official celebrations, balls and feasts were accompanied by two court orchestras and chorus. Thus, music education became essential part of the nobiliary upbringing.

XIX century

***Russian romance*** appeared due to the influence of romanticism in the first half of the XIX century. It was genre of poetic and vocal-instrumental art. Patriotic poetry (especially poems of A. S. Pushkin) influenced Russian romance in many ways. Russian romance concerned different themes: frustration, melancholy, sadness, grief, sorrow, dissatisfaction of life, mental pain and suffering. The leading contribution to its formation was made by A.A. Alyabiev, A.E. Varlamov and A.L. Gurilev.

In the middle of the century in 1859 Russian musical society was created, where the first symphony concerts were given. Also the most important genre of music remained opera. The main famous creators of symphonies and operas were P.I. Tchaikovsky and A.P. Borodin.

## XX century

In the period between two revolutions (1907-1917) new currents in music appeared. Among the composers of the younger generation prominent figures were I. F. Stravinsky and S.S. Prokofiev. In their music they focused on simplicity, power and energy of rhythm. After the revolution of 1917 and the civil war of 1918-1920-s lots of proletarian revolutionary battle songs appeared.

When the USSR was established, musicians needed to formulate their attitude towards movements in foreign music, which began to seep into the country.

## Music of the USSR

# leonid_utjosov_dzhaz_bolelshik.jpg1920-1930-s: The process of formation and development of *jazz* began in Russia in the 1920-s. However, jazz began to gain widespread popularity in the 1930-s in many ways due to Leonid Utesov (famous actor and singer). He played in «Vesyolye rebyata» (1934) – this was a film about the history of a jazz musician with appropriate soundtrack to it. Also with trumpeter J. B. Skomorovsky he created an original style «tea‑jazz» (theater jazz), based on a mixture of music from theatre and operetta. Later this genre was criticized. For instance, in 1950-s there was a catchy slogan: «Today he is playing jazz, but tomorrow he will sell the Motherland!»

**Since 1930-s:** ***music from the movies***. Songs and melodies very often reached their listeners and gained popularity through the soundtracks of popular films. Songs from movies and cartoons for children were also very popular. In Russia those songs were very important for the whole country and nation.

**Since 1930-s:** ***pop music.*** Pop singers sang songs which were written by professional composers and poets. These songs had clear, catchy melodies, but accompaniment was given only a secondary role. That meant that pop singers had to have good vocal abilities but they didn’t need to play instruments and to write songs for their repertoire by their own. Usually they sang patriotic and love songs.

**1950-1960-s:** ***Bardic music.*** This music appeared in songs of students, geologists and tourists and quickly gained popularity. Its performers were called «bards». Bards’ songs were accompanied on the acoustic guitar. Usually a bard was at the same time the author of text and music and its performer. Also words of song were more important than its music. The main idea was to show life’s position and author's attitude to different things through a musical intonation, timbre, articulation, facial expressions and gestures. The most famous bards: Bulat Okudzhava, Alexander Galich, Yuri Vizbor, Vladimir Vysotsky.

**Bulat Okudzhava**

**1960-s – *vocal-instrumental bands***. It was official bands of professional musicians, who sang songs which were written by professional composers and poets (not necessarily band members). However, the style of these bands was different from the pop music and was focused on youth. This music included folk songs, disco and rock music. These bands consisted of professional musicians and vocalists (usually 6-10 or more people), who played guitars, drums, synthesizers, wind and folk instruments .But participants often changed and different songs were performed by different vocalists. Vocal instrumental bands: Singing guitars, Jolly fellows, Pesnyary, Ariel, Yalla, Kobza.

*Pesnyary*

**1960-1980-s: *Russian rock***. Russian rock developed under the influence of Western rock music (America and Britain). A great influence on the spread of this genre was provided by The Beatles. However, Russian rock pretty soon became distinctive. Russian rock paid great attention to content of songs and to quality of the texts more than in the West. Perhaps, this was because of the special role of literature (especially poetry) in the life of Russian people. The mentality of Russians tended to the philosophical perception of the world and sensual perception of ideas and words. Also home concerts («kvartirniki») were very popular. It was a spontaneous concert at home of musicians, where only close people and friends were invited.

**1980-s:** ***Russian heavy metal.*** The legendary band of this genre in Russia was Aria, which was formed in 1985 and then released its debut album. Their stage image, lyrics and musical forms were largely taken from Iron Maiden. But anyway, they were the first of its genre. Aria is one of the oldest and most successful heavy metal groups in Russia, because they achieved great commercial and artistic success and popularity outside of fans of heavy metal. Some famous groups of this genre: Epidemic, Master, Black coffee, Cruise, Black obelisk, Corrosion of Metal and many others.

**1980-s: *dance and disco music***. In 1984 «new wave dance music of the USSR» started. The first group performing something completely new was Forum (leader Viktor Saltykov). The group played mechanized rhythmic disco. In the second half of the 80-s appeared Mirage, Laskovy May, which were inspired by music of the German Euro-disco project Modern Talking. These and similar groups were known throughout the country. Other well-known groups of this style: Stalker, Announcement, Combination, Sheriff, Nevsky prospect, Little Prince, Roma Zhukov. However, with the collapse of the USSR almost all of them ceased to exist or began to play different music.

*Laskovy May*

*Aria*

**1990-s:** ***chanson***. In Russian music industry the term «Russian chanson» was introduced as euphemism in the 1990-s, when songs of the criminal world began to sound on stage, radio and television and became very famous by the radio station «Chanson». Russian chanson was a song about typical social character, it was usually sang from the first person. Many people often associated chanson with criminal lyric and romance (songs about captivity and prisoners). But also there were other themes: betrayal of a friend, unfaithfulness of beloved, death of love and freedom, heavy fate. Chanson in Russia was the music from heart, from depths of a human soul. The most successful and best known singers of chanson: Mikhail Krug, Alexander Rosenbaum, Mikhail Shufutinsky, Stas Mikhailov, Lubov Uspenskaya, Vika Tsyganova.



*Mikhail Shufutinsky*

## Conclusion

As we have seen, there are a lot of similarities in Russian and British music. First, the origin of both British and Russian music related to the musical culture of the ancient tribes. Second, music in both countries was connected with theater. Third, XIX century was the time of classic music. Last but not least, XX century was the most important period in development of music. There is no doubt, that America largely affected both countries (for example, jazz appeared in Britain and in Russia in 1920-s).

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